

esprit orchestra explore

the new century

alex pauk music director & conductor

2004-05 season



esprit orchestra

Sunday, March 6, 2005

Jane Mallett Theatre, St. Lawrence Centre for the Arts

**Esprit Orchestra – Sunday, March 6th, 2005
Alex Pauk – Music Director & Conductor**

Flute

Douglas Stewart
Maria Pelletier

Oboe

Lesley Young
Karen Rotenberg
(also English Horn)

Clarinet

Max Christie
Richard Thomson
(also bass)

Bassoon

Jerry Robinson
William Cannaway
(also contra)

Horn

Gary Pattison
Vincent Barbee
Linda Bronicheski
Diane Doig

Trumpet

Robert Venables
Robert Divito

Trombone

Robert Ferguson
David Archer

Bass Trombone

Herbert Poole

Tuba

Douglas Purvis

Harp

Erica Goodman

Piano/Celeste

Lydia Wong

Percussion

Trevor Tureski
Nicholas Coulter
Craig Snowden

Violin 1

Fujiko Imajishi –
Concertmaster
Jayne Maddison
Sonia Vizante-Bucsa
Mia King Soloman
Parmela Attariwala
Sandy Baron

Violin 2

Dominique Laplante
James Aylesworth
Ronald Mah
Michael Sproule
Louise Pauls
Stephanie Soltice
Hiroko Kagawa

Viola

Beverley Spotton
Angela Rudden
Rhyll Peel
Katharine Rapoport
Johann Lotter
Nicholas Papadakis

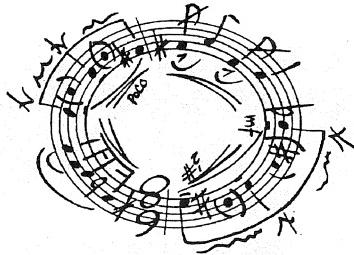
Cello

Paul Widner
Elaine Thompson
Marianne Pack
Andrew McIntosh
Olga Laktionova
Karl Toews

Bass

Tom Hazlitt
Robert Speer
Peter Pavlovsky
Hans Preuss





esprit orchestra

Alex Pauk, Music Director & Conductor

Sunday, March 6th, 2005

Jane Mallett Theatre, St. Lawrence Centre for the Arts

This evening's program is supported by Thorek/Scott and Partners

7:15 p.m. Pre concert composers' talk

8:00 p.m. Concert

GUEST ARTISTS

David Pomeroy, tenor

Colleen Skull, soprano

Erica Goodman, harp

Denys Bouliane, guest conductor

PROGRAMME

Concerto for Harp and Orchestra

Alex Pauk

Intermission

Prologue, Berceuse and The Death of Seigen
(from the opera *The Scarlet Princess*)

Alexina Louie

Intermission

Snow is white but water is black
(World Premiere)

Denys Bouliane

This concert will be repeated at the Montréal/Nouvelles Musiques International Festival on March 8th 2005 and will be broadcast by *Two New Hours* on CBC Radio Two (94.1) Canada's National new music program with host Larry Lake on Sunday, March 27th, 2005 at 10:00 p.m.

Please join us for complimentary cookies in the lobby following the performance.

esprit orchestra explore the new century

alex pauk music director & conductor

All concerts are at the Jane Mallett Theatre, St. Lawrence Centre for the Arts,
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Concerts begin at 8:00 pm 7:15 pm pre-concert composer talks

Sunday, March 6, 2005 at 8.00 pm

Alex Pauk and Denys Bouliane, conductors

GUEST ARTISTS: Erica Goodman, harp

Colleen Skull, soprano

David Pomeroy, tenor

PROGRAMME:

Alex Pauk Concerto for Harp and Orchestra

Denys Bouliane Snow is white but water is black

World Premiere

Alexina Louie Prologue, Berceuse and The Death of Seigen

(from the opera The Scarlet Princess)

Thursday, May 26, 2005 at 8.00 pm

GUEST SOLOISTS: Shauna Rolston, cello

Joseph Macerollo, accordion

PROGRAMME

Chris Paul Harman Concerto for Cello and Orchestra

*World Premiere

Paul Frehner Sanctuary, Profanity

**World Premiere

Scott Wilson Four Names of Beauty

World Premiere

Gyula Bánkövi Accord(ion) Concerto

Canadian Premiere

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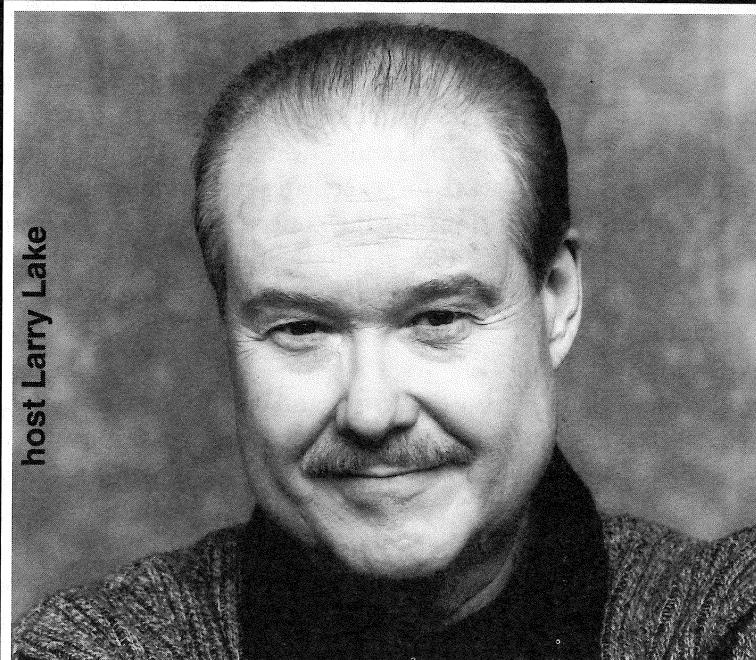
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T W O N E W H O U R S

Hear the Esprit Orchestra on
Two New Hours

host Larry Lake



Two New Hours, Sundays at 10 p.m.

94.1
CBC radio Two

ALEX PAUK

COMPOSER/FOUNDING MUSIC DIRECTOR & CONDUCTOR OF ESPRIT ORCHESTRA

Alex Pauk is a trendsetter in the field of contemporary music and a leading figure in film music scoring, conducting and production. In 1983, he founded the Toronto-based Esprit Orchestra to commission, perform and promote the music of today. With Esprit, Pauk engages the best composers and soloists from Canada and abroad. He has led the orchestra on several Canadian tours and is organizing Esprit's second European tour, set for 2006.

In 2000, the Toronto Musicians Association named Pauk the Toronto Musician of the Year. Through the orchestra's Toward A Living Art Education Program, Pauk devotes much time and energy to directly involving student composers and performers with Esprit's activities. In 2002, along with his film-composing partner Alexina Louie, he received the prestigious Louis Applebaum Composition Award for excellence in composing for film and television. His recent compositions for the concert stage include: *Concerto for Two Pianos and Orchestra*, *Flute Quintet* (flute and string quartet), and *Touch* for orchestra, digital soundtrack, electroacoustic instruments and multi-screen video projections.

He has won wide acclaim for his orchestral and chamber ensemble works and has written extensively for dance, radio, musical theatre, feature films, made-for-TV dramas, documentaries, docu-dramas, animations and many performing arts films produced by Rhombus Media. In addition to the Esprit Orchestra, Pauk has conducted the Cologne Radio Symphony Orchestra and Chorus, Toronto Symphony Orchestra, Vancouver Symphony, CBC Vancouver Radio Orchestra, Hamilton Philharmonic, Winnipeg Symphony, as well as smaller orchestras and ensembles throughout Canada.



Alex Pauk

Concerto for Harp and Orchestra (1999)

Erica Goodman is recognized as the most prodigious Canadian harpist when it comes to the development of new music. Her assured approach to performing in many styles and her technical prowess are legendary. When she asked me to compose a concerto for her, I was happy and grateful to be able to write for her broad musical range.

I chose to write a work in five movements reflecting Erica's diversity and incorporating a few of the characteristics that have shown up in much of my work over the years – namely, the piece includes, floating music along with music influenced by harmonies and rhythms from the jazz and pop worlds.

The movements are titled:

- I. Floating World
- II. Riffs
- III. Embrace
- IV. Cadenza
- V. Salsalito

The harp part in its entirety was composed first. In composing the orchestral parts, I decided to embrace and enhance the harp material rather than pit the orchestra against the harp as in normal concerto form. The flashy glissandi and arpeggios associated with much harp music have also been avoided. Instead, the player's virtuosity is revealed in such things as the ability to achieve the tricky pedal changes needed to bring the piece off. The piece also tests the soloist's mettle in terms of accuracy in rhythm and sensitivity of inflection.

Concerto for Harp and Orchestra was commissioned by Erica Goodman with the support of the Ontario Arts Council.

Alexina Louie

Prologue, Berceuse and Death of the Seigen (2005)

Excerpts from the opera *The Scarlet Princess*

Since my years as a student at the University of British Columbia, I have been captivated by Japanese Samurai films and Japanese ghost stories. While searching for a story that would be intriguing enough to warrant my full attention for two years (the initial term of my endeavor), I felt I had to find one that would suit my musical, dramatic and aesthetic style. I needed a story that could keep me enthralled for years.

Two years became six, and after all the workshops and rewrites, I can say that the characters of the opera and the situations they fall into have not lost their resonance with me. *The Scarlet Princess* is an adaptation of the 17th Century Kabuki play, *The Scarlet Princess of Edo*.

Setting the tone for the entire opera is the opening, a storm scene in which a monk and his male acolyte vow their undying love for each other before committing suicide by leaping off a cliff. However, the monk loses his courage, and as the boy, Shiragiku, falls, he sings a death aria and curses the monk, Seigen. Shiragiku is reincarnated as the Princess Sakura in Act I Scene 1.

The opera is the sensuous and erotic tale of reincarnation, obsessive love, demonic possession, revenge, murder and redemption. It is populated by a colourful cast of imperial figures, nuns, monks, villagers, outcasts, prostitutes, johns, ghosts and demons.

By chance, several years ago my husband Alex and I went to New York and happened to see a wonderful play in previews. I was so moved by the power of the work that I felt I had somehow been changed by the event. The drama was taut, the story, intriguing, the writing superb. The playwright drew us into the fabric of an unbelievable story, one thread at a time, and ultimately devastated us with a powerful dramatic revelation right at the end. I turned to Alex at the end of the evening and told him that if I was ever to write an opera, I would want the author of this play as my librettist.

The play was *M. Butterfly*, the playwright, David Henry Hwang. He became my librettist and, in the six years since, I have never tired of his dramatic, poetic text, nor of the characters to whom he has given such complex emotional lives.

We worked well as a team. Together we fashioned the events of the drama from the original play. David originally delivered a seventy page libretto. I practically fainted. But assuring me that editing was one of his strengths, he eventually presented me with fifty pages. He was quick and responsive if I requested a deeper characterization of one of the principals, or indeed if I asked for any change. I encouraged him to use sensuous, erotic language for certain scenes. I relied on David for his dramatic instincts. *The Scarlet Princess* encompasses my entire compositional metier. It also reveals the full range of my emotional experience.

In writing this opera, I chose to work in the tradition of grand tragic opera and, in so doing, decided not to shy away from the big gestures and big passions of the genre. The demands and risks of taking on such a task are great, and the artistic rewards are that much greater.

Denys Bouliane

La neige est blanche mais l'eau est noire (2003) - 28 min.

Snowball *ciaccona* (Ciaccona boule-de-neige) / Frosted *passacaglia* (Passacaglia givrée) /

Canto *figurato* with a melting ground (Canto figurato sur ground fondant)

Création/World premie

La Neige est blanche mais l'eau est noire (Snow is white but Water is black) derives from the writings of the philosopher Sextus Empiricus. In Peloponnesus, during the fourth century B.C., Pyrrho founded the philosophical school of Scepticism. Translated litterally, Sceptics should be conceived of as "examiners." A person of some mystery, Pyrrho left no written works behind him. However, his disciples-one of whom was Sextus Empiricus-were much more prolific. Empiricus demonstrated the relativity of sensations and experiences through arguments based on four fundamental principles, including discordance (the construction of statements that have the appearance of logic but which, in fact, "short circuit" the logical process). While the erection of semantic labyrinths in the manner of Sextus may truly reside beyond the grasp of musical language, I have nonetheless composed *La Neige est blanche mais l'eau est noire* in this spirit. The music might, in a sense, function as a metaphor of, or analogy for, Sextus's statement, rendered in the sonic domain-a work in motion that ultimately fails to travel.

The first movement, "Snowball Ciaccona" constitutes an exploration in the idea of accumulation (the "snowball" effect), based on the obsessive repetition, variation and superimposition of a single dance motive: that is, the chaconne technique pushed to its limit. The culmination of this madness only occurs with the disintegration of the work's structure... a paradox. This work emits a tone that inevitably recalls the comic strip, at times rather burlesque as a result of its high-flown eloquence. (Bugs Bunny is not so far off from this.) The second movement, "Frosted Passacaglia" assumes the "frozen" form of a similar genre (hence the title). While constant metamorphosis of a small motivic cell underpins the chaconne of the first movement, broader transformational gestures function throughout the passacaglia, though they effect no true change of material. This process spawns a certain calm, or perhaps, an uncertain calmness.

The third movement "Canto figurato" with a melting ground continues the dancing spirit of the first movement, alongside regular appearances of long melodic melismata (canto figurato). As in the first movement, the meter is literally "virtual": constant motion (to reflect the melting ground) procures a... false... sense of regularity. This final movement appears more "directed" in its discourse than the previous two: the alternation of contrasting sections refers to the rondo with variations. The mood has changed, the listener transported far from the realm of "Snowball Ciaconna". Now is the water black? Denys Bouliane, Köln 2003
Commissioned by the national Arts Centre Orchestra in Ottawa, the work is dedicated to all the musicians of the NAC Orchestra, to its music director, Pinchas Zukerman, and to its managing director, Christopher Deacon.

ALEXINA LOUIE

NAC Award Composer

One of the most frequently performed Canadian classical composers, Alexina Louie is a two-time Juno Award-winner of international renown. Dr. Louie has been widely commissioned and performed by Canada's leading orchestras, new music ensembles, chamber groups and soloists. She has toured extensively and gained both personal acclaim for her compositions and recognition for Canada's new music abroad. Her works have been performed by major conductors including Sir Andrew Davis, Leonard Slatkin, Alexander Lazarev and Charles Dutoit, among others.

In March 2002 at the launch of the NAC New Music Plan, the National Arts Centre named Alexina Louie as one of three recipients of the \$75,000 NAC Composer Awards. Each composer has been commissioned to create three works over a four-year period, during which time they are working closely with the National Arts Centre Orchestra on a series of new music education initiatives. Dr. Louie's first commission, *String Quartet No. 2*, had its world premiere in July 2003 during the Great Composers Festival. During the 2004-2005 season, the NAC Orchestra will perform a new commission by Alexina Louie, as well as a commissioned orchestration of her work originally scored for cello and piano, *Bringing the Tiger Down From the Mountain II*. The latter work will be performed during the NAC Orchestra's British Columbia Tour in November 2004. Alexina Louie will accompany the Orchestra on tour presenting a series of composition workshops with high school and university music students. The National Arts Centre and CBC co-commissioned Alexina Louie's *Shattered Night, Shivering Stars*, which the NAC Orchestra premiered in 1997. This piece along with four other Alexina Louie works covering orchestra, choral, concerto and vocal styles were performed by the Orchestra led by Mario Bernardi and recorded by CBC Records. *Shattered Night, Shivering Stars* won a Juno Award in March 2000.

A recipient of The Order of Ontario for outstanding musical contributions, Dr. Louie's imaginative and highly crafted music stems from a wide variety of influences. These span her Chinese heritage to her theoretical, historical and performance studies. Dr. Louie regularly investigates musical scores and recordings, literature, poetry and visual arts combining this with introspection and continuous composition for a style that is uniquely her own, a musical blend of East and West.

A frequent contributor to films, Alexina recently collaborated with her husband, Esprit Orchestra Music Director/conductor/composer Alex Pauk, to score orchestral music for Don McKellar's feature film *Last Night* (winner of the Prix de Jeunesse, Cannes Film Festival, 1998). Their score received a 1998 Genie nomination for Best Original Score and the music has since been released as a CD on the Sony Classical label. Other Louie/Pauk film and TV scores include Jeremy Podeswa's feature film *The Five Senses*, Podeswa's TV movie *After the Harvest*, Rhombus Media's docudrama *Ravel's Brain*, and Rhombus Media's feature film *Perfect Pie*. Alexina Louie is currently working on *Burnt Toast*, eight comedic mini-operas for television with librettist Dan Redican (*Puppets Who Kill*), following their highly successful collaboration on *Toothpaste*. The mini-opera *Toothpaste* has been broadcast in over a dozen countries (see www.toothpastetv.com).

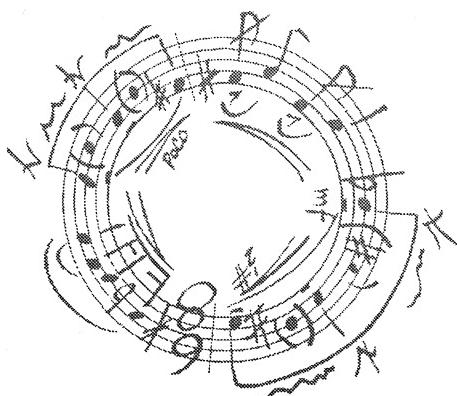
As composer-in-residence of the Canadian Opera Company, Alexina Louie had her full-length opera, *The Scarlet Princess*, with Tony Award-winning playwright David Henry Hwang (*M. Butterfly*) premiered in concert by the COC in April 2002.

Dr. Louie has served as composer-in-residence at music festivals, including the 1993 Scotia Festival, the 1994 Vancouver Chamber Music Festival and the 1996 Boris Brott Summer Music Festival and the 1999 Banff Arts Festival.

Alexina Louie was awarded an honourary doctorate from the University of Calgary in 1997. She was a recipient of the Queen's Golden Jubilee Medal in 2002. In 2003, Dr. Louie was given the SOCAN Jan V. Matejcek Concert Music Award for being the most frequently-performed Canadian classical composer, her third time receiving the award since its inception in 1990.

DENYS BOULIANE

Born in Grand-Mère, Denys Bouliane has become one of the nation's most well-known composers at the international level, currently dividing his time between Montreal and Cologne. Initially trained in performance and composition at Laval University, he later continued his studies abroad, notably with György Ligeti in Hamburg (1980-1985). In the past fifteen years, Bouliane has served as director for the New Music Society in Cologne (1990-93), and composer-in-residence for the Orchestre symphonique de Québec (1992-95). In 1995, he founded the Rencontres de musique nouvelle at Domaine Forget, and subsequently co-directed the Québec-Musiques-au-présent festival (1998-2000), the colossal, multi-authored *Millennium Symphony* (2000), and the Montreal/New Music International Festival (2003)—all with Walter Boudreau. Appointed professor of composition at McGill University and member of the artistic committee of the SMCQ in 1995, Bouliane continues to serve both organizations with tremendous zeal. Peter Niklas Wilson has described Bouliane's music as "Music of Magic Realism, akin to a virtuoso game of criticism bordering on stylistic mystification, following in the footsteps of Jorge-Luis Borges, Italo Calvino and Boris Vian." His oeuvre consists of more than forty works, including the prize-winning *Jeux de société* (1982 CBC Competition for Young Composers Grand Prize, and the 1982 Gaudeamus Foundation Competition), and *À propos... et le Baron perché?* (1987 Jules Léger Prize for new chamber music). Bouliane has also garnered several Prix Opus, awarded each year by the Conseil québécois de la musique, in categories that include "Personality of the Year" (1999); "Event of the Year" (2000; 2003); and, with Walter Boudreau, "Co-Artistic Director of the Year" (2003).



ERICA GOODMAN

harpist

A native of Toronto, Erica Goodman is acclaimed as one of the world's outstanding solo harpists. She received her training at the Royal Conservatory of Music (Toronto), the National Music Camp (Inter-lochen, Michigan) and the Curtis Institute of Music (Philadelphia).

Already a concert performer in her teens, Ms. Goodman played under the baton of Igor Stravinsky when he recorded in Toronto. While at Curtis, she was a concerto soloist with the Philadelphia Orchestra. She has appeared as a soloist at numerous international festivals, as well as with leading orchestras and ensembles in Canada, the United States and Europe.

Ms. Goodman made her New York debut as a soloist with the National Arts Centre Orchestra during that orchestra's American debut concert at Lincoln Centre in 1972.

Recent concerts include: The Tanglewood Music Festival, U.S.A.; Wigmore Hall, London; The Royal Palace, Stockholm; The Yatsugatake Music Festival, Japan; The Canadian Embassy, Washington, D.C.

As Canada's foremost studio harpist, Erica Goodman has played in hundreds of radio and TV productions, commercials and film scores. In addition, Ms. Goodman has performed on stage and national television with such stars as Percy Faith, Tony Bennett, Henry Mancini, Hagood Hardy and Gene DiNovi.

Ms. Goodman can be heard on several recordings for the BIS, Marquis, Opening Day and CBC labels with such artists as Robert Aitken, Paul Brodie, James Campbell, the Amadeus Ensemble and in solo concert.

In 1980, Erica Goodman won the Grand Prix du Disque Canada for her recording, "Flute and Harp" with Robert Aitken. In 1995, she won a Juno for her solo album, "Erica Goodman Plays Canadian Harp Music". Now Magazine selected her as Best Classical Musician in its 1996 "Best of Toronto" readers' poll. She continues to be an active member of the music scene in Toronto.

DAVID POMEROY

tenor

Former Canadian Opera Company Ensemble Studio member David Pomeroy has caught the attention of conductors and directors in Canada, the U.S. and Europe. "Blessed with a rich tenor and thrilling high notes", he was hailed in his role debut as *Don José* in CARMEN for Pacific Opera Victoria and was likewise applauded for Verdi's REQUIEM with the Vancouver Symphony. In addition to Verdi's REQUIEM, his concert schedule has included Dvorak's STABAT MATER, Bruckner's MASS IN F MINOR and gala opera evenings for the Vancouver Symphony and the Newfoundland Symphony. He rounded out his season with performances and a recording of Harry Somers' last opera, THE DEATH OF ENKIDU for Soundstreams and the Window on Somers recording project.

Pomeroy's 2004 - 2005 season begins with *Pollione* in NORMA for Pacific Opera Victoria and continues with the starring role of *Lennie* in OF MICE AND MEN for Lyric Opera of Kansas City. He will be heard in Beethoven's CHRISTUS AM ÖLBERGE for the Vancouver Bach Choir, as *Stefano* in FILUMENA at the National Arts Centre and in Beethoven's SYMPHONY NO. 9 for the Victoria Symphony.

He made his Canadian Opera Company debut as *Ruiz* in IL TROVATORE and was engaged by Pittsburgh Opera for their outreach tour in Wargo's A VISIT TO THE COUNTRY. Additional Canadian Opera Company credits include the Altamira Opera Concerts, the roles of *Tolomeo* in Sartorio's GIULIO CESARE IN EGITTO, *Lover* in IL TABARRO, *Trin* in LA FANCIULLA DEL WEST, *Madrigalist* in VENUS AND ADONIS, *Novice* in BILLY BUDD, *Don Lugino* in IL VIAGGIO A REIMS, *Missail* in BORIS GODUNOV and *Seigen* in the world premiere of THE SCARLET PRINCESS by Alexina Louie. Other roles include *Tamino* in DIE ZAUBERFLÖTE for the Snape Proms Festival at the Britten-Pears School, *Roméo* in ROMÉO ET JULIETTE, *Alfredo* in LA TRAVIATA and *Piquillo* in LA PÉRICHOLE. At the Canadian Opera Company Pomeroy covered the roles of *Prince Shuisky* in BORIS GODUNOV, *Narraboth* in SALOME, *Luigi* in IL TABARRO, *Clemente* in VENUS AND ADONIS, *Cassio* in OTELLO, *Arbace* in IDOMENEO and *Vasek* in THE BARTERED BRIDE.

An accomplished concert performer, he has been a soloist with the Toronto Symphony, CBC Radio/TV, Opera In Concert, Opera Ontario, Toronto Operetta Theatre, Toronto's Aldeburgh Connection, the Banff Centre and the Toronto Mendelssohn Choir. Mr. Pomeroy recorded the role of *Sam Jarvis Jr.* in Harry Somers' SERINETTE with Soundstreams Canada and reprised the role of a *Madrigalist* in VENUS AND ADONIS at the Concertgebouw in Amsterdam with the Rotterdam Philharmonic.

In the 2002-2003 season Mr. Pomeroy performed in the Manitoba Opera Tribute Gala honouring Irving Guttman, the 25th Anniversary concert for Vancouver's Opera Orchestra, Verdi's REQUIEM with the Saskatoon Symphony, MESSIAH with the Newfoundland Symphony and concerts at the National Arts Centre. He sang *Rodolfo* in LA BOHÈME with Pacific Opera Victoria and *Arturo* in LUCIA DI LAMMERMOOR with Manitoba Opera.

COLLEEN SKULL

Soprano

Canadian Opera Company Ensemble Studio soprano Colleen Skull recently sang the role of Countess Ceprano in the COC's production of *Rigoletto* and also performed the role of Dido in the Ensemble Studio production of *Dido and Aeneas* in December 2003.

She made her debut with the COC in 2001/02 as Cornelia in *Giulio Cesare in Egitto* and has gone on to perform Modestina in *Il viaggio a Reims*, the Nurse in *Boris Godunov*, Mrs. Grose in *The Turn of the Screw*, Barena in *Jenůfa* and Zulma in *L'Italiana in Algeri*.

A former mezzo-soprano, her previous roles include Octavian in *Der Rosenkavalier*, Bianca in *La rondine*, Hippolyta in *A Midsummer Night's Dream*, Mère Marie in *Dialogues des Carmélites* and Flora in *La Traviata*. She performed the title role in *The Medium* at Centre d'Arts Orford, and Dorabella in *Così fan tutte* in Winnipeg. This season with the COC, Ms. Skull also sang at the 2003 Altamira Summer Opera Concerts and covered the roles of Alice Ford in *Falstaff* and Liù in *Turandot*.



Acknowledgements

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Roger Moore
Barbara V. Ritchie
John Roberts
Mary Robertson
Sandra Rosch
- Wilf Dinnick
D. Duprey
Jean Eccles
Paul and Diana Edmonds
Atom Egoyan
Sorel Etrog
Jose Evangelista
Beverly Harris
Goulding Lambert
Alexina Louie
Arnold Massey
John H. Munro
Joanne McDonald
David Nichol
Ellen Nichols
David Novak
David Olds
G. Ogram
Thomas Ouchterlony
John R. Palmer
J. Watson Palmer
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John Pearce
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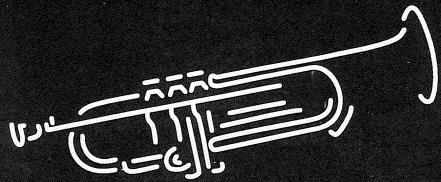
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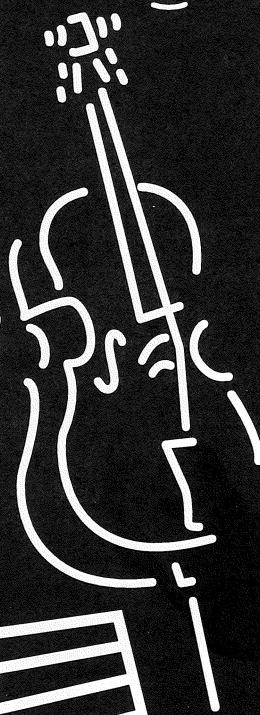
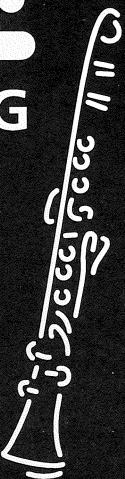
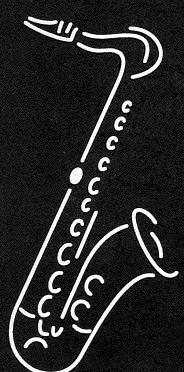
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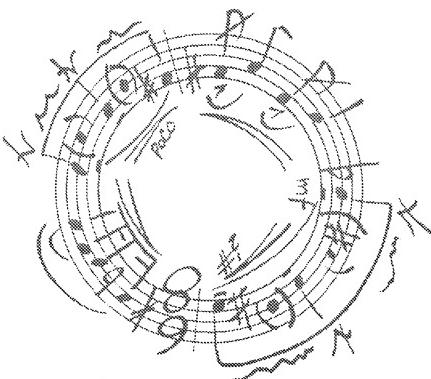
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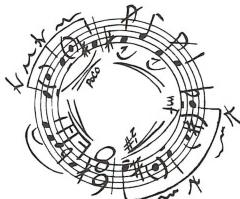
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